

AGO NEWS

A publication for Members • Volume 10, Number 8

Stage III Launches Innovative Advertising Campaign

Unveil a Work of Art

THE ART GALLERY OF ONTARIO IS ON ITS WAY TO MAKING Stage III a reality! Early last summer Stage III Fund Chairman Fredrik S. Eaton formally announced the campaign goal and recognized the important donors who made significant contributions before the official launch of the fundraising drive. Because of the exceedingly generous donations of Esther and Samuel Sarick, Ed and Peggy Bovey, Betty Ann and Fraser Elliott, and friends and associates of Valentine N. Stock, the Stage III capital campaign is off to an auspicious and enthusiastic start.

In the near future, you will be seeing an unusual and innovative advertising and solicitation campaign designed to demonstrate the need for more space. The Stage III *Unveil A Work Of Art* program is the result of a gallery-wide brainstorm, guided by advertising agency Young & Rubicam. The AGO's curators have carefully selected 450 works from our 15,000-piece Permanent Collection for the program.

These works of art will be available for sponsorship in the Gallery by individuals, families, and corporations. When you "unveil" a work of art, your name will be displayed near the work during the Stage III opening ceremonies. There are ten shares in each of the 450 works of art and prices range from \$250 to \$10,000 per share.

The works available for sponsorship are shown in a catalogue next to the Membership Desk in the AGO lobby and volunteers are on hand to help with selections. There is also a telephone information service which can be reached by calling the Stage III office at 971-5363 and asking for Louise.

The *Unveil a Work of Art* campaign was introduced in August in conjunction with *Hands On*, the AGO's popular program for children. The special activity session entitled, *AGO Adventure: The Masterpieces Mystery*, sent the children into the Old Master galleries armed with their Amazing Clue Book, a new educational game released on this occasion by the Gallery's elementary education department. While the



"Painted by Hals, Unveiled by You" reads the message under Franz Hals's memorable portrait *Isaak Abrahamsz, Massa* featured in the "Unveil a Work of Art" advertising campaign prepared for the AGO by Young & Rubicam Ltd. Photo: Michael Waring.



children were busy with their mystery hunt, community members and friends of the AGO gathered to enjoy a preview of the advertising campaign.

"The 'unveil' program was created because gallery space is at a premium," says William Withrow, director of the AGO. "Only five per cent of our Permanent Collection can be shown at any one time. In essence, when you 'unveil a work of art,' you are helping the

AGO build the space to display your favorite work of art."

The advertising campaign includes advertisements that will appear in magazines and on bus shelters. You can also expect to see some public service announcements on television and hear a humorous radio spot. The Stage III Fund is very grateful to the media for running the advertising campaign as a public service.

UNVEIL A WORK OF ART ...

Exhibit Your Support

After twenty years of planning, the Art Gallery of Ontario is about to cross the threshold into the twenty-first century with our Stage III expansion.

To make Stage III a reality we need to make a capital investment. We need the support of our AGO Members to prepare for the future.

Towards this goal, the AGO has turned to its Permanent Collection of more than 15,000 works of art. The six AGO curators have carefully selected 450 works in which shares will be available for sponsorship. Each of these works has ten shares which can be purchased individually or as a group. Prices range from \$250 to \$10,000 per share. Pledges can be spread over three years.

During the opening celebrations for Stage III, these works of art will be displayed in a special way to recognize our supporters. As a sponsor, your name will appear near your favourite work of art. The highlight of the festivities will be when five AGO Member shareholders actually unveil their works of art! The five will be chosen by random draw.

WE'RE BUILDING ON OUR REPUTATION ...
YOUR SUPPORT IS OUR FOUNDATION.

The AGO may be built of steel and concrete, but its very foundation is the generous support of our Members. It is that kind of proud support that makes the AGO a national resource. Exhibit your support - you could have the honour of personally unveiling a work of art.

Call Louise at the Stage III Fund 971-5363 for more information.

Two of the magnificent works of art you could help unveil with your donation to Stage III.



Albrecht Dürer (German, 1471-1528), *Adam and Eve*, 1504; engraving on laid paper. AGO Purchase, 1984. \$10,000 per share.



Arjangajuk Shao (Cape Dorset, b.1937), *Figure with Ulu*, c.1967; green stone. Gift of the Klamet Family, 1978. \$500 per share.

STAGE
III
FUND

The Dada Period in Cologne

HIDDEN IN FEAR OF BEING LABELLED "DEGENERATE ART" by the Nazis, the works in the Fick-Eggert Collection lay neglected for decades in a garden shed in Cologne. Exhibited together for the first time, they bring into focus an anguished, confused period in the art and social history of Germany. *The Dada Period in Cologne: Selections from the Fick-Eggert Collection*; Margaret Eaton Gallery, September 10 - November 6. Organized and circulated provincially by the Art Gallery of Ontario.

BY CLARA HARGITTA

The history of art is written in strange and mysterious ways. Whether or not the contributions of an artist will be recognized and saved for posterity often hangs in a delicate balance. Just how precarious the process can be is well illustrated by the fascinating story of Angie Littlefield, an English teacher in Whitby, Ontario, who accidentally stumbled on an important discovery during a family visit to Cologne in 1967. She rescued important works on paper from certain destruction, which are now helping to reconstruct the history of German art during the period between the two world wars.

The discovery by the young university student of a bundle of drawings, watercolours, and old magazines in her great-uncle Willy Fick's garden shed may have been accidental, but she set about the task of retracing the steps of the artists - Angelika and Heinrich Hoerle, Willy Fick, Max Ernst, and Franz Seiwert - with enthusiasm and determination. Her curiosity was fuelled by a sense of recognition triggered by her art history studies at the University of Toronto and reading Hans Richter's *Dada: Art and Anti-Art*, one of the most definitive eyewitness accounts of the Dada movement. It was seeing the works of her great-aunt Angelika and great-uncle Willy among drawings by such twentieth-century masters as Max Ernst that started Angie Littlefield on her twenty-year research project. The invitation to curate the exhibition *The Dada Period in Cologne* and to write the accompanying catalogue is the culmination of years of dedication and hard work.

Dada is "a state of mind," said Tristan Tzara in his much quoted attempt to explain the essence of the international movement that erupted as a reaction against the atrocities of the First World War in Zürich, Berlin, New York, Paris, Hanover, and Cologne. The members of the movement - young painters, musicians, and writers - sought to overturn every artistic, social, and political convention with their nihilist stance and subversive activities. They wanted to shock the population into consciousness from the passive stupor with which they seemed to accept the senseless barbarism thrust upon them by corrupt governments. In that sense Dada was more than "a state of mind"; participating in Dada was also a political act.

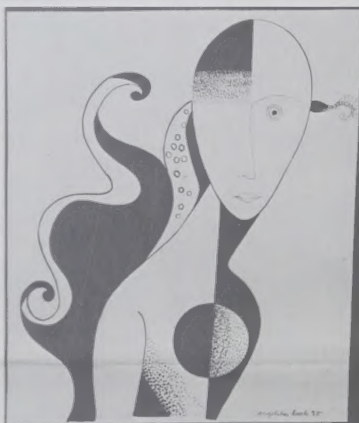
In the past, historical accounts of the Dada movement in Cologne have centred around the art and exploits of Max Ernst - his extraordinary collages, the 'collective' pictures made together with Jean Arp and Theodor Baargeld, the scandalous exhibition at the Brauhaus Winter, and the publication of the short-lived periodical, *Die Schamade*. It was generally assumed that with his departure for Paris in 1921, Dada came to an end in Cologne. The 200 works of art from the Fick-Eggert Collection - drawings, watercolours, magazines, and other documents - paint a



Brother and sister, Willy Fick (1893-1967) and Angelika Hoerle (1899-1923), are shown here with their father in 1916. Born into a trade unionist household, both were apprenticed in a trade: Willy in cabinet-making, Angelika in millinery. Inspired by the 1912 *Sonderbund* exhibition of works by van Gogh, Cézanne, and Gauguin, Willy began to study art part-time at the *Werkstätte*. Angelika worked with him on his assignments. They became involved in political and artistic activities with Ernst, Seiwert, Baargeld, and Hoerle, whom Angelika married in 1920. Willy participated in the *Braunhous* Winter exhibition, the *Braunhous* Winter happening, and assisted Ernst in the publication of *Die Schamade*, which included a work by Angelika. They were founding members of the *Stupid* group (1920). Deserted by her husband, Angelika died of tuberculosis in 1923. Her brother rescued and hid the artworks from her apartment. While working as a civil servant, Willy received a scholarship from the city of Cologne to continue his art studies. He exhibited his work until 1933 when the Nazis labelled his work degenerate. In 1948 he changed his name to Fink. Willy briefly resumed his artistic activities in the late 1950s, and exhibited in Düsseldorf and at the *Wallraf-Richartz* Museum in Cologne. In 1967, shortly after moving to Canada to be with relatives, Willy Fick died in Brooklyn, Ontario.



Willy Fick (German, 1893-1967), *Death in the Kitchen*, 1920; ink and graphite, 29.5 x 38.0 cm.



Angelika Hoerle (German, 1899-1923), *Drawing: Woman*, 1920; pen and ink, 35.56 x 29.21 cm. Courtesy Yale University Art Gallery, gift of the Collection Société Anonyme.

larger, different picture. They evoke the lively artistic activity that centred around the "Dadaheim," the home of Angelika and Heinrich Hoerle during their marriage between 1919 and 1923, which served as a meeting place and an intellectual base for their activities. Max Ernst was very much part of the group - his satirical *Fiat Modes* were published from the Hoerle apartment - but so were Willy Fick and Angelika Hoerle, two figures that history seems to have overlooked. The works also document the founding of the "Stupid" group in 1920 by the Hoerles and Willy Fick who were inspired by Seiwert's Marxist views. In reaction to the violence unleashed by the turncoat SPD (Social Democratic Party) and the repressive British occupation of their city, they sought a more politically concrete program beyond Dada.

Their activities came to a tragic end with the death of Angelika from tuberculosis in 1923. She was twenty-three years old. As Angie Littlefield discovered, her talent and the remarkable sophistication of her work were recognized by at least one astute collector during her lifetime. Katherine Dreier bought three of her drawings for the Société Anonyme of Yale University. It was years after Angie Littlefield's initial inquiries at Yale that scholars began to show interest in Angelika's involvement with the German avant-garde. Their research eventually led them to Canada, to the Eggert family in Whitby, Ontario and to the remarkable collection rescued from Willy Fick's garden shed. Since then the Cologne Kunstverein and

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Economic Summit

AGO Welcomes the Other Group of Seven

BY CLARA HARGITTA

FOR FOUR BRIEF DAYS IN JUNE, ON THE OCCASION OF THE Economic Summit, Toronto and the AGO were catapulted into the international limelight by mass media coverage, the effects of which will hopefully last longer than the fifteen minutes of fame promised by Andy Warhol. As the Art Gallery of Ontario was chosen as the site of the Summit farewell luncheon hosted by the governor general (one of the most important social events of the Summit) the significance of this historic gathering was brought closer to home for everyone at the Gallery especially for those members of the staff who were directly involved.

It was gratifying to see the heads of state of the most powerful nations of the world in our familiar surroundings: strolling through the Old Master galleries with Alan Wilkinson AGO's curator of modern sculpture, lining up for official photographs in the Leonard Rotunda, or chatting with their luncheon partners in the beautifully decorated Walker Court, relaxing and visibly enjoying themselves said Pat Cipriani, special events coordinator at the AGO. The warm and congenial atmosphere, and the seemingly effortless ease with which the event unfolded, belied the months of



View of the head table during the Economic Summit luncheon in sun-lit Walker Court. Photo: Ray Kolly.

preparation and meticulous planning that preceded it.

Jack Vecchio, manager of security at the AGO was first visited by high-ranking RCMP personnel back in January, and work began almost immediately on the assessment of security needs for the event. The AGO met the most stringent requirements as outlined by the Summit Security command. In the end it was the AGO's sophisticated security system that made the difference: the area of The Walker Court could be discreetly and completely secured, and the fifty-five distinguished guests, the 'group of seven,' their ministers, and their wives were given the opportunity to finally relax and enjoy each other's company without the constant, intrusive presence of security personnel.

If the atmosphere inside The Walker Court was reminiscent of a pleasant family gathering, the area outside the AGO looked more like a fortress under siege. In addition to police barricades all around, a SWAT team was stationed on the roof and a huge helicopter hovered overhead. The Activity Centre was turned into an 'armed camp' for riot police, and close to 500 people - members of the media, aides, and

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Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Gallery Talks and Tours twice daily, except Mondays. Visites Commentées le dimanche à 14h30.	Beginning September 12, the Gallery, The Grange, and The Restaurant are closed on Mondays. The shops, including The Coffee Shop, are open.	The Ais is accessible to disabled people and a number of wheelchairs are available.	For detailed description of programs consult the events listings on pages 4 and 5.	Exhibitions <i>Je Sais le Cahier</i> / continues Meet for drinks and a light lunch in the elegant Members' Lounge.	<i>Artful Conversation</i> / 11:15 am The Coffee Shop serves nutritious lunches all through the week.	Lectures P. Gale: <i>Picasso and Cubism</i> / 3 pm
4 For Kids <i>Hands On</i> is closed through September. Exhibitions <i>The Art of the New Yorker</i> / closes	5 Labour Day Exhibitions <i>Picasso at Large in Toronto</i> / continues	6 The Jewellery Shop features the pendants of William Broom.	7 <i>Rendezvous with Art</i> / 6 pm Excellent selection of fine art videos are available from the Edward P. Taylor Audio-Visual Centre. Open Wednesdays until 8:30 pm.	8 Exhibitions <i>Perspective 88: FASTWURMS</i> / continues Gallery Talk <i>Je Sais le Cahier</i> / 2 pm	9 <i>Artful Conversation</i> / 11:15 am Gallery Talk Gallery Highlights / 2 pm	10 Gallery School Children's Studio Registration / 12:30 pm Exhibitions <i>The Dada Period in Cologne</i> / opens
11 Films <i>Pablo Picasso: The Legacy of a Genius</i> / 12:30 pm On Sundays, brunch is served in The Restaurant for your enjoyment.	12 Rosh Hashanah Gallery closed - Shops open.	13 Art Rental and Sales Gallery New installation of local contemporary art / opens	14 <i>Rendezvous with Art</i> / 6 pm Special Evening for Members / 6 pm	15 Gallery Talk <i>Je Sais le Cahier</i> / 2 pm The Norma Ryder Reading Room is a quiet space off the Members' Lounge.	16 <i>Artful Conversation</i> / 11:15 am Films <i>Civilisation: By the Skin of our Teeth</i> / 12:30 pm	17 New at The Impulse Shop - pewter spoons from the Williamsburg collection.
18 <i>Sunday Start with Art</i> / 11 am Films <i>The Mystery of Picasso</i> / 12:30 pm Lectures M. Parke-Taylor: <i>Picasso's Ceramics and Prints</i> / 3 pm	19 Gallery closed - Shops open. Fine art videos can be viewed before purchase in The Book Shop.	20 For that modern look. The Reproduction Shop carries a collection of black and white posters.	21 Yom Kippur <i>Art in the Morning</i> / 9:30 am <i>Rendezvous with Art</i> / 6 pm	22 Gallery Talk <i>Je Sais le Cahier</i> / 2 pm	23 <i>Artful Conversation</i> / 11:15 am Films <i>Civilisation: The Great Thaw</i> / 12:30 pm Gallery Talk Gallery Highlights / 2 pm	24 Gallery Talk signed for the hearing impaired: <i>Je Sais le Cahier</i> / 2 pm
25 <i>Sunday Start with Art</i> / 11 am Grange Lecture W. Kilbourne: <i>Toronto Remembered</i> / 3 pm Films <i>Picasso is Ninety and Picasso: War, Peace, Love</i> / 12:30 pm	26 Gallery closed - Shops open.	27 Gallery School Gildens' Studio courses begin / 4-6 pm	28 <i>Rendezvous with Art</i> / 6 pm Gallery School Adult Studio courses begin / 7-10 pm	29 Gallery Talk <i>Je Sais le Cahier</i> / 2 pm All gift certificates are redeemable at all AGO retail outlets.	30 <i>Artful Conversation</i> / 11:15 am Films <i>Civilisation: Romance and Reality</i> / 12:30 pm	

THE COLLECTION IN FOCUS

Comfort's Superior

BY CHRISTINE BOYANOSKI

WE ARE ALL FAMILIAR WITH THE GROUP OF SEVEN, CANADA's national school of landscape painters, but generally much less is known about their impact on the generation that immediately followed. Charles Comfort (b. 1900), for instance, was a Winnipeg artist, who arrived in Toronto in 1925 at the height of the Group's popularity. He had studied at the Winnipeg School of Art and at the Art Students' League in New York with Robert Henri and Euphrasius Allen Tucker but, by his own admission, had achieved little artistically before his arrival in Toronto. Like many Canadian artists, including members of the Group of Seven, he made his living as a commercial designer, first at the Bridgen studios as a "creative designer and figure draughtsman" in the 1920s, then at Rapid-Grip and Batten, before opening his own commercial studio in 1931 with Will Ogilvie and Harold Ayres. This partnership ended in 1936 when Ogilvie departed for Montreal to teach at the Art Association School, and Comfort began teaching mural painting at the Ontario College of Art. In fact, he is probably better known today for his murals than for his easel paintings; the exterior frieze and the interior murals in the old Toronto Stock Exchange building (1937) are just two examples.

In 1943 Comfort was appointed a senior official war artist and, from 1960 to 1965, served as director of the National Gallery of Canada. He became a member of the Royal Canadian Academy in 1942 (and its president from 1957 to 1960), the Canadian Society of Graphic Art (1925), the Canadian Society of Painters in Water Colour (1926), the Ontario Society of Artists (1927), and the Canadian Group of Painters (1933). He is, therefore, a major figure in Canadian painting in the early decades of this century. However, his work has not yet been looked at in depth. That his *Lake Superior Village* was awarded first prize at the Great Lakes Exhibition in 1939 has also been lost with the passing of the years.

The Great Lakes Exhibition was organized and circulated by the Albright Gallery, Buffalo to bring together the art of several cities located on the Great Lakes to determine whether any common characteristics were shared or if regional distinctions could be detected. The participating cities were Buffalo,



Charles Comfort (Canadian, b.1900), *Lake Superior Village*, 1937; oil on canvas, 108.0 x 177.8 cm. Gift from the Fund of the T. Eaton Company Ltd. for Canadian Works of Art, 1950.

Rochester, Toronto, Toledo, Cleveland, Detroit, and Milwaukee. That Comfort, a Canadian, won first prize was viewed as quite a coup at the time.

A contemporary American critic in the *Chicago Daily News* (November 5, 1938) described Comfort's painting as "big in dimensions, impressive, expert, and above all, honest in its observation and the recording of what the artist saw ... It brought a new name and a new talent ... into United States comprehension." Comfort's friend, critic Robert Ayre, wrote about the work in the *Montreal Standard* (November 12, 1938):

I feel it is essentially Canada and it is the more important because it is not the much painted Canada of swirling Laurentians, monumental Rockies, or the blazing pageantry of autumn forests, [views favoured by the Group of Seven]. Its buildings and woodpiles, heavily underscored by implacable railroad tracks, stand grim and uncompromising in a great space, sombre with the oncoming night, yet dramatically lit. It is solidly built, well-ordered, and the small figures of men reveal the bigness of scale that must always be Canada.

It was just that scale and strength, captured so powerfully in Lawren Harris's *Lake Superior* paintings of the early 1920s, that Comfort sought on his trip along the north shore of Lake Superior, and which *Lake Superior Village* successfully achieves. However, if you were to go to Rosport, Ontario today, or even as Comfort did in October 1935, you would search in vain for the same view that the artist has depicted.

Comfort arrived in Rosport with firm concept of Lake Superior in his mind based on previous trips he made to the region, and with great expectations knowing that Lawren Harris, A. Y. Jackson, the Brigdens, and the Peppers (Kathleen Daly Pepper and her husband George) had all painted at Rosport. So too had Yvonne McKague Housser. But Comfort was sorely disappointed by the views presented to him, because the town is located at the bottom of a deep bay filled with wooded islands. Comfort complained that the result was like being in Algonquin Park instead of on the largest of the great lakes. Feeling stranded he nonetheless decided to make the best of it. One known field sketch (he was unable to reach his usual quota of eight) is a fairly faithful rendering of the scene and includes a wooded island in the water behind the range of buildings with the far shore in the distance. However, these he neatly eliminated in the large canvas while he preserved most of the other major forms and details of the sketch and dramatized the lighting.

The result is a view of a town that seems to hover on the edge of a vast northern sea, vulnerable before the forces of nature. By exercising a little artistic licence, Comfort was able to achieve what he had set out to do: namely to objectify his experience of the great north shore, a sentiment that places him firmly in the tradition of the Group of Seven and their followers.

Based on information contained in the Charles Comfort papers, MG 30, D 81, vol. 3, 1935, National Archives of Canada, Ottawa.

Christine Boyanoski is assistant curator of Canadian historical art at the AGO.

Exhibitions

The Dada Period in Cologne: Selections from the Fick-Eggert Collection

Margaret Eaton Gallery
September 10 - November 6
The 200 works of art, periodicals, and other documents that make up this collection bring to light important, but until now obscured historical information about artistic activity in Germany during the years between the two world wars. In addition to newly discovered works by Max Ernst, and other well known Cologne Dadaists, the exhibition introduces the works of Willy Fick and his sister Angelika Hoerle, two impressive, but almost forgotten figures of the Dada movement in Cologne. Organized by the Art Gallery of Ontario.

The Art of The New Yorker: A 60 Year Retrospective

Margaret Eaton Gallery through September 4
The exhibition includes 104 original works on paper created for drawings and covers for *The New Yorker* magazine since it began in 1926. Sixty-three of the magazine's best known artists are represented with cartoons and/or covers, from the sophisticated caricatures of Saul Steinberg to the fuzzy caricatures of Edward Koren. Although the cartoons represent diverse individual styles, they are marked by the kind of characteristic urbane humour that has become the trademark of *The New Yorker*. Organized and circulated internationally by *The New Yorker*. Exclusive presentation in Toronto sponsored by Castle Hill, Georgian Townhomes at Casa Loma, a joint development by The Goldman Group and The Green Group.



Je Suis le Cahier: The Sketchbooks of Picasso Sam and Ayala Zacks Wing through October 2

The exhibition includes 40 sketchbooks by Picasso loaned by the artist's family. They contain over 230 drawings, watercolours, photographs, and mementos dating from 1900 to 1964. These works on paper represent the great artist's most intimate and personal expressions, giving insight into his creative process and documenting the evolution of some of his most famous paintings. The AGO is the only Canadian destination for *Je Suis le Cahier* on a prestigious international tour.

The exhibition was organized by The Pace Gallery, New York, and sponsored by the American Express Company. Circulated by Independent Curators Incorporated, New York.



Picasso at Large in Toronto Collections

Sam and Ayala Zacks Wing through October 2
A selection of works by Picasso from Toronto collections complements the exhibition *Je Suis le Cahier: The Sketchbooks of Picasso*. Included are some early drawings from Barcelona, ceramic works, and costumes designed for Diaghilev's Ballets Russes. Sponsored by Bramalea Limited, developers of BALMOREAL.



Perspective 88 Gallery of Contemporary Art through October 27

Perspective 88, part of a series of award exhibitions featuring the work of young contemporary Canadian artists, presents the work of *ras2wines*, the Toronto artistic collective of Napoleon Brousseau, Kim Kozzi, and Dai Susuke. *ras2wines*: large-scale installations and environments deal with political and ecological issues. Concerned



Pablo Picasso (Spanish, 1881-1973), *Femme Assise*, 1927; oil on canvas, 130.8 x 97.8 cm. AGO Purchase, 1964. © Picasso/VIS-ART INC. 1988.

with physical and spiritual survival. *ras2wines* sculptural installations relate to a specifically Canadian geography and history, and celebrate the possibility of renewal and transformation. Sponsored by George W. Gilmore.

Selections from the Klammer Family Gift of Inuit Art Restaurant Corridor through November 20

In 1978 Marcia and Harry Klammer donated part of their exquisite Inuit art collection to the AGO. They also expressed their wish to have selections from the collection on display at most times so that visitors to the Gallery could enjoy the beauty of these works and might come to understand that a wondrous Eskimo heritage has existed for thousands of years. This exhibition is part of the AGO's ongoing effort to fulfil that wish.

Traces of a Disappearance: Representations of the Body in Contemporary Art Gallery E

This selection from the Permanent Collection investigates the concerns of contemporary figurative sculpture through the work of Michael Snow, George Segal, René van Halbe, Colette Whiten, and the videos of Lisa Steele. Long-term installation.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourthly through 20th-century paintings, 19th- and 20th-century sculpture, and major paintings from the contemporary collection.

George Ridley, John Ridley, and J. S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery

Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries

Selections from the Permanent Collection and loans.

Gallery E

A selection of Canadian and international contemporary works from the Permanent Collection.

Extension Services

The following exhibitions will be circulated by Extension Services during the month of September. Dates are subject to change.

Photographs of Canadian Artists from the Newton Macfarlane Collection

The Temiskaming Art Gallery, Haileybury through September 3

Shirley Witasalo

Winnipeg Art Gallery through September 4

Paterson Ewen: Phenomena

Paintings 1971-1987
Vancouver Art Gallery through September 12

Arthur Hughes: The Lady with the Lilacs

Laurentian University Museum and Arts Centre, Sudbury through September 25

Printmaking in Nineteenth-Century France: The Touche Ross Gift to the Art Gallery of Ontario

Glenbow Museum, Calgary September 3 - October 23

Collector's Canada

Musée du Québec, Québec September 21 - November 6

"Artists with their Work" Programs

Tom Benner, Reinhard Reitzenstein: Outdoor Sculpture Exhibition
Rue End Gallery, Haliburton, Blue Grass Festival continuing to September 5

Vincent Tangredi: Painting

The Gallery & Library, Cambridge continuing to September 20

Brian Burnett: Painting

Timmins Museum, National Exhibition Centre, South Porcupine continuing to October 9

Tom Benner, Spring Hurlbut, Reinhard Reitzenstein: Outdoor Sculpture Exhibition

Tom Thomson Memorial Art Gallery, Owen Sound Summerfolk Music Festival continuing to October 10

Jane Buyers: Sculpture

The Latcham Gallery, Stouffville September 8 - October 1

Moir Clark: Graphics

Whitby Arts Inc., The Station Gallery September 10 - October 2

Janice Gurney: Painting

Oakville Galleries, Oakville October 17 - October 23

Lectures

Je Suis le Cahier: The Sketchbooks of Picasso

The Jackman Hall
A series of three stimulating slide lectures exploring the diverse elements of Picasso's art and life. Free with admission. However, tickets are required and will be available at the Information Desk on a first-come, first-served basis.



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Picasso and Cubism

Peter Gale
Head, Adult Programs, Education Services, AGO
Sunday, September 11, 3 pm

Picasso's Multiples: The Later Ceramics and Prints

Michael Parke-Taylor
Assistant Curator, Prints and Drawings, AGO
Sunday, September 18, 3 pm

Picasso's Women

Lupe Rodriguez
Artist and Educator
Sunday, October 2, 3 pm

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during September:

Monday, September 5 only at 2 pm
Tuesday to Thursday at 12:15 pm and 2 pm
Wednesday at 6 pm** and 7:30 pm
Friday at 11:15 am** and 2 pm
Saturday and Sunday at 2 pm*** and 4 pm
Visites Commentées: le dimanche à 14h30

*Rendezvous with Art

A program for the after-work crowd featuring a half-hour tour followed by informal discussion.

**Arthral Conversation

A program offered every Friday, featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

***For the Hearing Impaired

On the last Saturday of each month at 2 pm, this talk is signed for the hearing impaired. September's topic: *Je Suis le Cahier: The Sketchbooks of Picasso*.

Gallery School

Advanced Studies in Visual Arts

September 1988 - May 1989
Gallery School
Applications by secondary school students are invited for entrance to the 1988-89 program. *Advanced Studies in Visual Arts* provides a foundation training in specific studio skills and aims at the development of the student's perceptual awareness. As a pre-college program, the *Advanced Studies* curriculum gives special attention to those students preparing for post-secondary studies in fine art. To apply to the program, students should submit 12 original pieces of artwork or slides along with a letter of recommendation from their art teacher or other school official, and a brief statement (250 words) by the applicant explaining their interest in the course and detailing any previous art-related experience. Thirty-four hour classes are held Saturdays from September 1988 to May 1989. The *Advanced Studies in Visual Arts* program is generously funded by The Eaton Foundation with special scholarships provided by Shell Canada Limited.

Thuition: \$185 Gallery Members, \$225 non-Members. Call the Gallery School at 979-6621 for further information.

Adult Studio Gallery School
September 28 - December 1
The Gallery School continues to offer studio art courses for adults catering to both the novice and the more experienced student. Fall term courses include introductory, intermediate, life, and portrait drawing, painting, printmaking, and watercolour. Classes are held Wednesday and Thursday evenings from 7 to 10 pm and run for ten weeks.

In the fall term the "Contemporary Approaches to Drawing" class will be introduced. The course is designed for experienced drawing students or artists wanting a survey

of current concerns and concepts while exploring the latest, up-to-the-minute drawing materials. A challenging course not for beginners.

Also beginning in the fall is the "Three-Dimensional Design and Structural Concepts" course. This class is an excellent introduction for students who want to learn something about sculpture without an expensive commitment of time and money. A 20-week course, offered only in the fall term.

Registration is accepted by mail or in person, and confirmed on receipt of payment. Early registration is recommended due to limited class size. Tuition is \$125 for Gallery Members and \$150 for non-Members. Cheques may be post-dated to the first day of classes. Faculty and courses are subject to change and are available only upon sufficient enrollment. Call the Gallery School at 979-6621 for further information.

Children's Studio

Gallery School
September 27, 1988 - June 1, 1989

This 30-week program in drawing, painting, printmaking, and sculpture is for children between the ages of 8 and 18 who have demonstrated ability in the visual arts. Children are admitted on a first-come basis. Students are divided into three groups according to age (8-10, 11-13, 14-18) with a limit of 45 students per group, divided into three classes of 15 each. Ages 8 to 10 attend on Tuesdays, ages 11 to 13 attend on Wednesdays and ages 14 to 18 attend on Thursdays. Classes begin the week of September 27, 1988, and are held between the hours of 4-6 pm. Students work ten weeks each with a sculptor, painter, and printmaker, and use professional materials, equipment, and facilities. Special needs students are accommodated on a limited basis.

Registration will be held in the Gallery School on Saturday, September 10, 1988 with 14 to 18 year olds registering from 12:1 pm; 11 to 13 year olds from 1-2 pm; and 8 to 10 year olds from 2-3 pm. Tuition is \$185 for Gallery Members and \$225 for non-Members. Registration must be in person and will not be accepted by mail or telephone. Refunds will not be made after the first week of classes. Early attendance for registration is advised since classes are small and fill quickly. Faculty and courses may be subject to change and classes may be cancelled on insufficient registration.

For Kids

Hands On

Please note that *Hands On* will be closed during September. The Gallery's popular family program will re-open Sunday, October 2 and continue each Sunday afternoon from 1 to 4 pm.

Hands On appreciates the support of Atari Canada Corp. and Irwin Toy Ltd.

The Grange

The Grange was at the centre of intellectual life in Canada even before it became Toronto's first art gallery. The controversial historian Goldwin Smith lived there then and other notables stayed there also, among them the young Winston Churchill. Looking at its urban setting today, it is hard to believe that The Grange once sat in the midst of a 100-acre park that stretched from Queen Street up to Bloor. Restored to its 1830s splendour, it is Toronto's most popular living museum and an integral part of the AGO.

Free with admission to the Gallery. Entrance to The Grange through the AGO and through the park. Adult tours are arranged by calling 977-0414 ext. 237. For school tours, call 979-6621.

A project of the Volunteer Committee.

Grange Annual Autumn
Lecture: Toronto Remembered
Sunday, September 25, 3 pm
The Jackman Hall

Toronto is recognized today as an exciting and sophisticated urban centre. Guest speaker, the award-winning author and historian William Kilbourne, focuses on the history of Toronto, asking the intriguing question: "Are not the real virtues of today's city rooted in a strong and fascinating heritage?" *Toronto Remembered* (also the title of one of Professor Kilbourne's books) evokes a lively and energetic city with a flourishing artistic and social life, aspirations to intellectual distinction, and architectural grandeur.

Tickets are \$10. Please call 977-0414, ext. 237 for tickets and information.

Films

As a complement to the exhibition *Je Suis le Cahier: The Sketchbooks of Picasso*, films will be screened Sunday afternoons at 12:30 pm in The Jackman Hall. Films are free with admission to the Gallery.

Sunday, September 11

Pablo Picasso: The Legacy of a Genius (88 min., colour, 1983)
When Picasso died in 1973 at the age of 91 he left behind an extraordinary legacy. This film explores the breadth of the artist's achievements examining 13 key works which represent the turning points in Picasso's career. Critics like Robert Rauschenberg, Roland Penrose, and Clement Greenberg present their views on many of the key moments in Picasso's career while artists such as Henry Moore, Matta, Anthony Caro, David Hockney, George Segal, and Roy Lichtenstein comment on the ways in which Picasso's oeuvre affected their own artistic sensibilities.

Sunday, September 18

The Mystery of Picasso (77 min., colour, 1951)
A remarkable film about this great modern master that reveals his amazing creative process by allowing the viewer to see the development of the canvas on the screen. Although there is little dialogue, there are whimsical and bemused comments by Picasso creating a curiously intimate feeling of looking over the artist's shoulder. The subject is fascinating and the film is a masterpiece. The cameraman was Claude Renoir, the grandson of Auguste Renoir.

Sunday, September 25

Picasso is Ninety (51 min., colour, 1971)
Produced by CBC News on the 90th birthday of Picasso this documentary highlights the artist's life from his birth in Spain to his later years in France.

Picasso: War, Peace, Love (50 min., colour, 1970)
Covers Picasso's work from Guernica (1937) to 1970. Includes many unknown and unfamiliar works as well as live sequences of the artist inside his studio near Cannes.

Noon-Hour Films

Fridays at 12:30 pm in The Jackman Hall. Free with admission to the Gallery.

Civilisation Series

This remarkable 13-episode series was produced by BBC Television with Kenneth Clark who takes the viewer from the fall of the Roman Empire through the ages to contemporary life. Against the background of history the highlights works of genius in architecture, sculpture, and painting; in philosophy, poetry and music; in science and engineering. Clark's enthusiasm for the arts is contagious and each episode glows with excitement.

Friday, September 16

By the Skin of our Teeth
An introduction to western civilization that investigates the fall of the Roman Empire and the Dark Ages.

Friday, September 23

The Great Thaw
The early Middle Ages and the great eruption of ecclesiastical splendour.

Friday, September 30

Romance and Reality
The glories of the Gothic world and the early Italian Renaissance.

Members' Activities

For the following programs, tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414 ext. 263. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled events. These are projects of the Volunteer Committee.

Art in the Morning

Je Suis le Cahier: The Sketchbooks of Picasso, and Picasso at Large in Toronto Collections
Wednesday, September 21, 9:30 am

Join us in the Members' Lounge for refreshments, then tour the exhibition of Picasso's sketchbooks with Peter Gale, head of Adult Programs, and Michael Parke-Taylor, assistant curator of prints and drawings at the AGO. We will also visit a complementary exhibition drawn from a rich collection of Picasso material in Toronto. Tickets are \$4.50.

The Dada Period in Cologne
Wednesday, October 12, 9:30 am
Join us in the Members' Lounge for refreshments followed by a tour of the Fick-Eggert Collection - drawings and watercolours of historical importance, discovered by chance in a garden shed in Cologne. Tickets are \$4.50.

Sunday Start with Art

Je Suis le Cahier: The Sketchbooks of Picasso, and Picasso at Large in Toronto Collections
Sundays, September 18 and 25, 11 am
Meet in the Members' Lounge for a continental breakfast and then tour the Picasso prints, drawings, photographs, and mementos. Also included in the exhibition are many delightful surprises among works by Picasso loaned to the AGO by local collectors. Tickets are \$6.

The Dada Period in Cologne
Sunday, October 23, 11 am
Meet in the Members' Lounge for a continental breakfast, then tour this unique collection of German art from the 1920s and 1930s with curator Angie Littlefield. Discovered in a garden shed in 1967, the works in the exhibition shed new light on Dada activities in Cologne.

Special Evenings For Members

Je Suis le Cahier: The Sketchbooks of Picasso, and Picasso at Large in Toronto Collections
Wednesday, September 14, 6 pm
View the extensive exhibition of Picasso's sketchbooks and the photographs and mementos of the artist's life in a tour with Dr. Katharine Lochan, curator of prints and drawings at the AGO. Included in the exhibition will be a surprising array of works drawn from public and private collections in Toronto. Following the tour, gather in The Restaurant for dinner at 7 pm. Tickets are \$23.

The Dada Period in Cologne
Wednesday, October 19, 7 pm
This collection of drawings and watercolours discovered by chance in a garden shed in Cologne, is helping to rewrite the history of German art during the obscure years between the two world wars. Join Angie Littlefield, grand-niece of the painter Willy Fick and curator of the exhibition, for a tour of these previously unknown works by rebellious young German artists. Following the tour, enjoy conversation and dessert in The Restaurant. Tickets are \$10.

Gallery Hopping

Oshawa Tour

Wednesday, October 5, 1988
Join us for an autumn tour to Oshawa, home of the first Canadian automobile. We'll visit an authentic 1920s car dealership and tour the newly expanded Robert McLaughlin Gallery, designed by Arthur

Behind the Scenes

Come Join the Club

ARE YOU A YOUNG MEMBER OF THE AGO? WOULD YOU like to explore the Gallery but don't know where to begin? If so, then Club AGO is for you. Club AGO (Young Associates of the Art Gallery of Ontario) is designed to encourage young Members (aged 18-35) to meet and discover the Gallery in a relaxed and social atmosphere. It's also an opportunity for a new generation of volunteers to become involved in the AGO as it expands into the exciting Stage II building.

Created this winter by a group of young Gallery Members, Club AGO is making the AGO and its volunteer activities more accessible to young Members through programs tailored to their needs and interests. Special Gallery talks, tours, films, and social events (such as the Halloween Ball planned for October 29) are all activities suggested by present Members. However, as current Club chairman Alan Feld said, "None of us who were involved in forming the Club claim to have a monopoly on good ideas. We invite anyone with the time and inclination to join us in developing social, educational, and fundraising events for the Club." He also stresses that young Gallery Members who do not have time to become actively involved are also welcome to join.

On the evening of May 18, Club AGO hosted its first event featuring a viewing and tour of the installation of contemporary Quebec Art in the AGO's Art Rental Gallery. Club members involved in the planning of the event were among those attending, but most were new and prospective Club members. Membership soared as a result of this event, making Club AGO's "Premiere" a true success.

At the Club's first Annual General Meeting, to be held Thursday, October 6, the Executive Committee will be elected for the coming year. All who are interested in joining Club AGO - or who are just curious to learn more - are urged to attend!

Come discover how friendly and fascinating art can be! Come explore the AGO... come be a part of the Club! For more information about Club AGO, please contact the Volunteer Office at 977-0414 ext. 263.

Erickson, with its outstanding collection of paintings, watercolours, drawings, and prints. After lunch we will be guided through Parkwood, home of Colonel R. S. McLaughlin, a magnificent mansion set in 12 acres of gardens. We will also make a brief stop in the Oshawa harbour area, known as Port Sydney when Oshawa was Skae's Corners, and then home to Toronto. The cost is \$40 and includes transportation, lunch, and museum entrances.

Commerce Court's Banking Hall and a Law Firm's Special Collection

Tuesday, November 1, 1988
7:30-9:30 pm
William Dendy, architectural historian with the Ontario Heritage Foundation, discusses the superb restoration of Commerce Court North, a true "cathedral of commerce." Then Montreal art dealer Walter Klinkhoff talks about the Stikeman, Elliott Collection, an eclectic mix of master drawings, Canadiana, and Post-Impressionist paintings. Meet at 25 King Street West. Tickets are \$10 and refreshments will be served.

A Weekend in New York

November 26-27, 1988
New York, New York - what a wonderful town, especially with a major exhibition of Georgia O'Keeffe at the Metropolitan Museum of Art. Please call the Volunteer Office for applications and further information.

Gallery Hopping is a project of the Volunteer Committee. All tickets must be purchased in advance. For tickets and information please call the Volunteer Office at 977-0414, ext. 263.

Travel AGO

Morocco and Southern Spain

April 1-15, 1989
Join us for two weeks in Morocco and Spain. We'll travel north from exotic Marrakech, tracing the Moorish advance in art and architecture through Fez and Tangier. Via historic Gibraltar, we'll continue into romantic Andalusia and visit the

treasures of Granada, Cordoba, and Seville.

California

April 3-14, 1989

Join us for a tour of the coast of California from Los Angeles to San Francisco with stops at San Simeon and Carmel. In Los Angeles we will visit world famous museums from the Getty to the Museum of Contemporary Art. A tour of 20th-century architecture will include the outstanding buildings of Maybeck, Morgan, Gehrey, Isotaki, and Graves. In San Francisco we will see Golden Gate Park and its fine museums. We'll view Hans Hoffman paintings at the University Museum in Berkeley and enjoy a wine-tasting picnic, a gala champagne dinner, and a private art collection at a new winery in the Napa Valley.

Looking Ahead...

Canada's West Coast:

Emily Carr Country

May 25 - June 2, 1989

Italy: September, 1989

Thailand: October, 1989

For brochures or more information, please call 977-0414, ext. 263. Travel AGO is a project of the Volunteer Committee.

Shops and Services

Gift Certificates

Valid for one year and available in denominations of \$10, \$25, and \$50. Redeemable at all AGO outlets, and at Art Rental and Sales, The Restaurant, and Membership.

AGO Book Shop

Colourfully illustrated children's book, *Aids: You Can't Catch It Holding Hands* (\$11.50) from California is now in stock.

Christo's environmental exploits cutting plastic and political red tape are available on video. Choose from *Valley Curtain* (\$53), *Running Fence* (\$94), and *Islands* (\$112). The more than 50 fine art videos in stock can be reviewed before purchase on request on the vcr in the store. Selections are updated daily. Included the latest - Diego Rivera, Caravaggio, Raphael, Rockwell, Saint-Gaudens, La Belle Epoque.

Happy Anniversary Touche Ross

"THANK YOU TOUCHE ROSS WHOEVER YOU ARE, FOR all the lovely Whistlers and Bonnards!" wrote an enthusiastic visitor in the AGO comment book in 1979, after viewing an exhibition of new print and drawing acquisitions that were purchased with the assistance of the company. Touche Ross, one of Canada's leading accounting and management consulting firms, is a long-time supporter of the AGO. This year the firm is celebrating its 130th anniversary and in conjunction with the festivities is hosting a reception at the Glenbow Museum in Calgary for the opening of the exhibition *Printmaking in Nineteenth-Century France: The Touche Ross Gift to the Art Gallery of Ontario*. The exhibition, organized by Dr. Katharine Lochan, curator of prints and drawings at the AGO, is the culmination of a special partnership between Touche Ross and the Gallery that began, fortuitously, in 1975, just as plans were being finalized in establishing a prints and drawings department. It was Touche Ross that generously provided the fledgling department with its first special purchase fund and has continued to assist the Gallery in building its collection of nineteenth-century works on paper from Britain and France ever since. That the exhibition should first open on September 3 in Calgary at the Glenbow Museum before coming to the AGO as part of a national tour organized by AGO Extension Services, seems most appropriate. Calgary is the location this year for Touche Ross's annual meeting and Duncan Cameron, the consultant who back in the early 1970s encouraged the company to get involved with art sponsorship and conceived the gift to the AGO, is now the director of the Glenbow Museum.

Printmaking in Nineteenth-Century France: The Touche Ross Gift to the Art Gallery of Ontario celebrates a landmark in Touche Ross's history and in its corporate support of the AGO. As a reaffirmation of that support and the commitment to enrich Canada's cultural heritage, the company is sponsoring both the exhibition and the tour that will take the show across Canada to Vancouver, Toronto, Halifax, and Montreal.



Henri Cartier-Bresson's *En Brie* - one of the black and white posters available in The Reproduction Shop.

Art Rental and Sales Gallery

Our special summer installation of contemporary Canadian art with its emphasis on Inuit art continues until September 11. From September 13 to October 16 there will be a new and exciting installation reflecting the great variety of activity on the current art scene. Don't forget that if you rent and subsequently buy, the first three months' rental cost will be deducted from the purchase price. A project of the Volunteer Committee.

The Impulse Shop

Continue to enjoy the flavours of the summer garden in our selection of gourmet jams, jellies, and pickles. Among our new products are wonderful reproduction pewter spoons from the Williamsburg collection. A colourful collection of pencil cases and portfolios, high-tech desk sets, and paper weights will add to back-to-school shoppers. A project of the Volunteer Committee.

The Jewellery Shop

Artist of the month, William Broom creates pendants of contemporary design from sterling silver, turquoise, jasper, and malachite. A project of the Volunteer Committee.

The Reproduction Shop

Our stunning selection of modern black and white posters complement contemporary lifestyles. Also available are international fine art reproductions and, of course, our splendid Canadian collection. Leader frames, museum mounting.

and our gallery framing service will add a finishing touch to your purchase. A 10% discount to Gallery Members. A project of the Volunteer Committee.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan, or in-house viewing by appointment. Film classics in video format now available for loan.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414 ext. 206 or 279.

The Coffee Shop

A pleasant snack stop on your AGO tour.

Members' Lounge

Meet for drinks or a light lunch in the elegant room overlooking The Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Membership Desk

Information and service for Members in the lobby. Instant membership renewal, gift memberships, and guest passes are available. New memberships issued. All inquiries about AGO membership are welcome.

Plans Progress for Stage III



The surprise visit by Prime Minister Brian Mulroney at the *Je Suis le Cahier* opening reception hosted by American Express provided the AGO with an opportunity to thank the federal government for their \$8 million grant towards Stage III. The Prime Minister and Mrs. Mulroney, accompanied by Fredrik Eaton, and William Withrow, inspect AGO's Stage III model.

STAGE III, THE AGO'S EXPANSION AND RENOVATION PROGRAM, is progressing rapidly from a concept on paper to bricks and mortar.

The Art Gallery of Ontario is beginning what architects call the design development phase. Details, finishing, and circulation patterns are being planned and the final design for the new AGO is taking shape. Construction will begin early in 1989 and will be coordinated to ensure a minimum of disruption and inconvenience for staff and patrons. The AGO is committed to remaining open throughout the construction.

During the past year, the Stage III Working Committee has been active, participating in open discussions with neighbors and making amendments to the plans. According to AGO architect Tom Payne, input from local interest groups improved the overall design of the building and contributed to a positive relationship with the neighborhood.

Visitors to the Gallery will notice some changes to the Stage III model. In response to community discussions, all commercial operations will be focused on Dundas Street rather than Beverley Street. The new shops will have street access. A new entrance for schoolchildren has been planned for the west side of the building off Dundas Street and the Gallery is negotiating with the City of Toronto for a special lay-by for buses. The Beverley Street wing has been moved about twenty feet north and away from The Grange house, leaving the historic Grange as a free-standing structure more open and visible from all sides. Project consultants are optimistic that problems with a parking shortage can be resolved by making use of existing facilities in nearby private parking lots.

Stage III is expected to be completed in 1991.

ECONOMIC SUMMIT continued from p. 1

security personnel – were scattered in the lobby, The Coffee Shop, and the orientation rooms of the Gallery. Their services were not needed, however, and they kept themselves busy by exchanging security buttons as souvenirs. The only occasion for alarm happened the day before, during a final security sweep, when police dogs went wild in the Henry Moore Sculpture Centre. Jack Vecchio was telephoned by the Summit police in the middle of the night. They insisted on lifting Henry Moore's large *Draped Reclining Figure* off its base in search of explosives. It took some creative fast thinking to realize that the dogs must have been reacting to the fresh paint on the base of the sculpture. It was only when the dogs repeated their performance in the basement, where the paintings were stored, that the moving of the sculpture was avoided and Jack could finally go back to sleep.

If it is possible to single out one special moment in this historic occasion, it would be the small private ceremony in the Leonard Gallery when Her Excellency the Right Honourable Jeanne Sauvé joined AGO President Margo Bindhardt in a toast to the Queen from Governor Simcoe's stirrup-cups. Governor John Graves Simcoe is reputed to have given these glasses to D'Arcy Boulton, original owner of The Grange. The glasses have been used in a toast to the sovereign by every governor general of Canada since the tradition was established when His Excellency Lord Lansdowne raised a Simcoe glass to Queen Victoria during a visit to The Grange in 1887. With AGO representatives Margo Bindhardt and Norm Walford proudly looking on, Madame Sauvé became the sixteenth successive governor general to observe the tradition. The footless glasses were bequeathed to the AGO in 1910 by Mrs. Goldwin Smith.

All of us at the AGO can be justifiably proud to have been chosen to participate in this important international event. As Jack Vecchio said, the success of the



US president Ronald Reagan and British prime minister Margaret Thatcher share a moment admiring Lothar Baumgarten's installation in The Walker Court. Photo: Ray Kolly.



With the Honourable Maurice Sauvé looking on, Madame Sauvé, Governor General of Canada, joins AGO President Margo Bindhardt in a toast to the Queen. Photo: Ray Kolly.

Economic Summit represents a major breakthrough in how Toronto is perceived by the international community. It proved to everyone that Toronto is a safe, world-class city, ideally suited to hold this type of major gathering. On a smaller scale, the same has been proven of the AGO.

DADA IN COLOGNE continued from p. 1

other museums in Italy, the United States and most recently Taiwan, have borrowed works from the Fick-Eggert Collection for several important exhibitions, as scholars increasingly turn their attention to the reconstruction of German art history during the 1920s and 1930s.

Willy Fick achieved a certain measure of artistic recognition during the early 1930s in Germany and even created some work in Canada during his family visits. He initially hid the collection because of fear of Nazi persecution. Decades of storage under drastically inhospitable conditions have taken their toll. Karen Colby, the AGO's assistant paper conservator, has spent almost a year preparing the collection for the exhibition. "Most of the works were extremely fragile. Water seeping into the shed had bleached away the strength of the paper, so in many cases the texture and the fibre of the paper were missing. Our foremost aim was to stabilize and consolidate the works so they can be exhibited safely," she said. The conservation process involved endless tear repair, deacidifying the poor-quality paper by washing in a bath solution, bleaching, and dry cleaning in an attempt to remove some of the more distracting stains. All the works were then placed on acid-free mats. The wounds and imperfections that inevitably remain should perhaps be thought of as reminders of the trying times they have had to endure.

"The AGO, in its endeavour to present important collections from its immediate community is pleased to be able to acknowledge the significance of the Fick-Eggert Collection with this exhibition," said Chief Curator Roald Nasgaard. For Angie Littlefield the opening of the exhibition *The Dada Period in Cologne* is a landmark. It represents recognition of twenty years of hard work, perseverance, and faith.

Clara Hargittay is editor of AGO News.

The Dada Period in Cologne
Margaret Eaton Gallery, September 10 – November 6.

General Information

Admission

Adults: \$3.50
Seniors with cards: \$1.50
Fridays FREE for seniors
Students, full time with cards: \$1.50
Family (2 adults with children under 19): \$7
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays: 5:30-9 pm. FREE

Membership

Young Member (age 25 and under): \$20
Non-Resident (100 km beyond Toronto): \$30
Individual: \$45
Family/Dual: \$60

Supporting (tax deductible donation): \$100

Available at the Membership Desk in the lobby, and by mail or telephone from the Membership Office via MasterCard and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 979-6619.

Membership: (416) 979-6620
AGO: (416) 977-0414

Notice to Members

From time to time, our mailing list is released to other arts and non-profit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (979-6620).

Moving?

Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order

For tickets, reservations, course registration, or information, please consult individual listings for specific instructions. Otherwise:

- address the department specified in events listings
- specify date, name of event, and number of tickets

- indicate your name, address (with postal code), and phone numbers
- include a stamped, self-addressed envelope for tickets
- enclose a cheque payable to the Art Gallery of Ontario

Please do not combine requests or cheques to different departments.

Gallery Hours

Monday through Sunday 11 am – 5:30 pm, Wednesday 11 am – 9 pm. Starting September 12 closed Mondays.

New Gallery Hours

Gallery will be closed Mondays from September 12.

The Grange Hours

Daily 12-4 pm, Wednesday 12-4 pm and 6-9 pm. Starting September 12 closed Mondays.

Gallery Shops

The AGO Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am – 5:30 pm, Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery

Open for viewing regular Gallery hours. Open for business Tuesday, Thursday, Friday 11 am – 4 pm, Wednesday 11 am – 9 pm; Saturday and Sunday 11 am – 5:30 pm.

Edward P. Taylor Audio-Visual Centre

Open Tuesday to Friday 11 am – 5 pm. Starting September 14 resumes Wednesday evening service 11 am to 8:30 pm.

The Restaurant

Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5-8 pm. Closed Mondays.

The Coffee Shop

Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge

Open to Members and their guests from noon – 5 pm, Wednesday from noon – 9 pm. Closed Mondays.